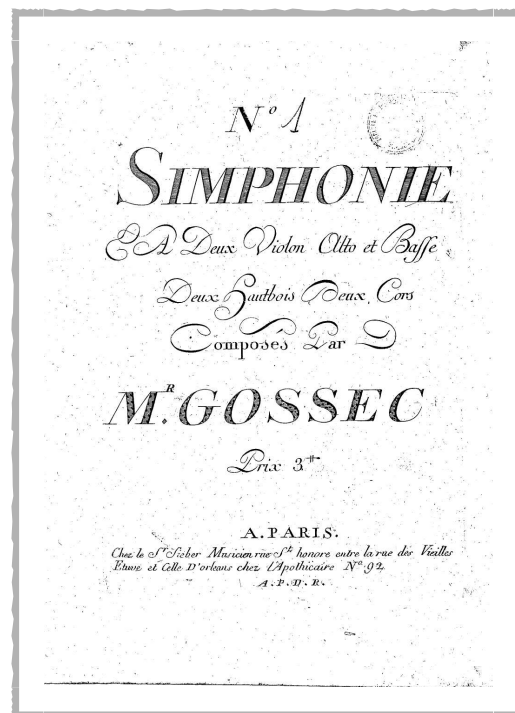


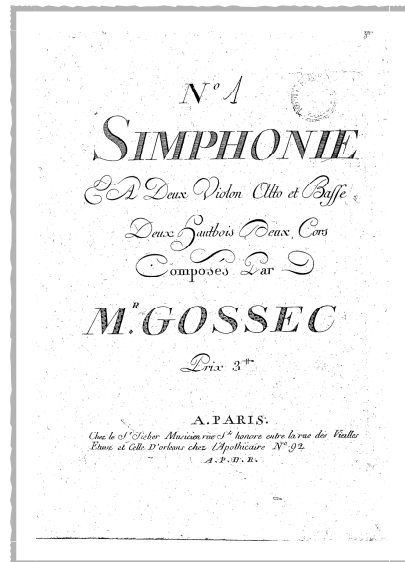
François-Joseph
GOSSEC

Symphonie en si bémol



"Le Concert"

SOURCE



Composée en 1771, probablement publiée en 1774

Disponible sur IMSLP: http://imslp.org/wiki/Symphonie_No.1_%28Gossec,_Fran%C3%A7ois_Joseph%29

NOTES

HAUTBOIS I (*Flûte dans le 2ème mouvement*)

- M1/m.137 Ajouté un bémol au 1er la
- M2/m.41 Ajouté un bémol à la 7ème note (si) - V2: si bémol
- M2/m.50 noire pointée (comme V1)

HAUTBOIS II (*Flûte dans le 2ème mouvement*)

- M2/m.32 noire croche noire demi-soupir (source: noire noire noire demi-soupir)
- M3/m.16 Ajouté barre de double-croche

COR II

- M3/m.8 Source: croche noire - corrigé noire croche (comme cor1)
- M3/m.123-124 Source: [do do do] ré - corrigé [ré ré ré] ré

VIOLON I

- M1/m.57 Ajouté piano (comme V2)
- M1/m.59 mi bécarré (V2 et Bs: mi bécarré)
- M1/m.62 Ajouté forte (comme V2)
- M1/m.85,86,87 mi bécarré (comme V2)
- M2/m.22 Source: 10e dble-croche, mi bécarré
- M2/m.31 Ajouté staccato (comme V2)

- M2/m.32 Copié le rythme des basses

- M2/m.41 Ajouté un bémol à la 7ème note (si) - V2: si bémol

- M3/m.121,122 Ajouté barre de croches

VIOLON II

- M2/m.22 Source: 10e dble-croche, mi bécarré
- M2/m.32 Copié le rythme des basses
- M3/m.65 Ajouté liaison de prolongation au ré
- M3/m.96 Source: fa dièse - corrigé bécarré
- M3/m.122 Ajouté barre de croches
- M3/m.139-142 Ajouté barre de croches

ALTO

- M1/m.73 mi bécarré (V1 et V2: mi bécarré)
- M1/m.79 mi bécarré (Bs: mi bécarré)
- M1/m.138 mi bécarré (V2: mi bécarré)
- M2/m.40 Source: ré si bémol
- M3/m.64 Source: mi dièse fa - (V1, V2, Bs: mi fa dièse)

BASSE

- M1/m.106 Source: mi bémol
- M3/m.31 Ajouté Arco pour cello

EDITION

Gravée avec LilyPond 2.14.2 par Michel Leménager (philhar1825@orange.fr) - novembre 2011 (1^{ère} édition 2009)
Fichiers de code disponibles sur demande.

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Symphonie en si bémol

François-Joseph GOSSEC
(1734-1829)

Allegro Maestoso

Hautbois I-II

Cors Si \flat I-II

Violon I

Violon II

Alto

Basses

a2

f

cresc. - - - - ff

cresc. - - - - ff

cresc. - - - - ff

cresc. - - - - ff

==

6

Hb

C.

I

II

11

Hb

C.

I

II

Measures 11-15 of the score. The Horns (Hb, C.) play chords. The Violins (I, II) play eighth-note patterns. The Cello/Bass play eighth-note patterns. A double bar line with repeat dots is at the end of measure 15.

16

Hb

C.

I

II

Measures 16-20 of the score. The Horns (Hb, C.) play chords. The Violins (I, II) play eighth-note patterns. The Cello/Bass play eighth-note patterns. Dynamics *p* are marked for Violins I and II in measures 17 and 18.

28

Hb

C.

I

II

34

Hb

C.

I

II

ff

ff

ff

40

Hb

C.

I

II

p

45

Hb

C.

I

II

f

f

f

ff

50

Hb

C.

I

II

a2

a2

I.

I.

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67

Hb

C.

I

II



72

Hb

C.

I

II

79

Hb

C.

I

II



85

Hb

C.

I

II

92

Hb

C.

I

II



98

Hb

C.

I

II

105

Hb

C.

I

II

112

Hb

C.

I

II

119

Hb

C.

I

II

f

f

f

f

125

Hb

C.

I

II

a2

I.

I.

I.

I.

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145

Hb

C.

I

II

a2

p

151

Hb

C.

I

II

156

Hb

C.

I

II

ff



162

Hb

C.

I

II

a2

p

cresc.

p

cresc.

p

cresc.

p

cresc.

168

Hb

C.

I

II

174

Hb

C.

I

II

180

Hb

a2

C.

I

II



186

Hb

C.

I

II

Larghetto Siciliana Pantomina

Flûtes I-II

Cors Mi \flat I-II

Violon I

Violon II

Alto

Basses

Pizz.

≡

4

Fl.

C.

I

II

poco *f*

Arco

Violoncello

Tutti

8

Fl.

C.

p

I.

II.

Violoncello



11

Fl.

C.

I.

II.

14

Fl.

C.

I.

II.



17

Fl.

C.

I.

II.

Pizz.
Tutti

20

Fl.

C.

I.

II.



23

Fl.

C.

I.

II.

26

Fl.

C.

I

II

ff

ff

ff

Arco

ff

≡

28

Fl.

C.

I

II

29

Fl.

C.

I

II

31

Fl.

C.

I

II

p

p

p

Pizz.

34

Fl.

C.

pp

I.

II.

37

Fl.

C.

I.

II.

a2

41

Fl.

C.

I.

II.

Violoncello
Arco

44

Fl.

C.

I.

II.

47

Fl.

C.

I.

II.

p

Tutti

51

Fl.

C.

I.

II.

a2

Non Presto

Hautbois I-II

Cors Si \flat I-II

Violon I

Violon II

Alto

Basse

≡

9

Hb

C.

I

II

p

p

Pizz.

20

Hb

C.

a2

I

II

f

f

f



30

Hb

C.

a2

I

II

pp

pp

pp

Violoncello

Arco

f

f

Tutti

40

Hb

C.

I

II

Measures 40-48: Horns (Hb, C.) play a melody of eighth notes. Violins (I, II) play a complex pattern of eighth and sixteenth notes with triplets. Viola and Cello/Double Bass play a steady eighth-note accompaniment.



49

Hb

C.

I

II

Measures 49-55: Horns (Hb, C.) play a sustained chord. Violins (I, II) play a continuous sixteenth-note triplet pattern. Viola and Cello/Double Bass play a steady eighth-note accompaniment.

56

Hb

C.

I

II

f

a2

66

Hb

C.

I

II

77

Hb

C.

I

II

f

f

f

f



88

Hb

C.

I

II

a2

a2

ff

f

[illegible]

118

Hb

C.

I

II

128

Hb

C.

I

II

147

Hb

C.

I

II

Bb

B